



The Baroque Artists
of **Champaign Urbana**

Classic music. Contemporary inspiration.

and

Joseph Baldwin, Music Director

present

**BACH Shines:
A Celebration of Life**

Sunday, June 10, 2018
St. John's Catholic Chapel
Champaign, IL

PROGRAM

Ave Verum Corpus

William Byrd (1539–1623)

Christ lag in Todesbanden, BWV 4 Johann Sebastian Bach (1685–1750)

1. SINFONIA
2. CHORUS – Verse 1
3. DUET – Verse 2 (Kathy Kew Lee, soprano; Amy Thoren, alto)
4. ARIA – Verse 3 (Andrew Turner, tenor)
5. CHORUS – Verse 4
6. ARIA – Verse 5 (Robert Grisbrook, bass)
7. DUET – Verse 6 (Katie Buzard, soprano; Andrew Turner, tenor)
8. CHORALE – Verse 7


~ 10 MINUTE INTERMISSION ~

Triptych

Tarik O'Regan (b. 1978)

- I. Threnody
- II. As We Remember Them
- III. From Heaven Distilled a Clemency

Katie Buzard, soprano



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our email list? Drop us a line
at info@baroqueartists.org*

BACH MISSION STATEMENT



Baroque Artists of Champaign-Urbana

BACH is Champaign-Urbana's premier chamber choir. Joseph Baldwin is its second music director, succeeding Chester L. Alves in 2017.

The Baroque Artists of Champaign-Urbana, Illinois ("BACH") was founded as a project-based professional ensemble in 1996 for teaching, learning, and performing music of the Baroque era. Now a thriving nonprofit organization, BACH is proud of the diverse range of its repertoire—from its roots in Baroque music to today's most exciting new works by living composers. Today's audiences enjoy programs featuring both favorite Baroque masterpieces and leading works from across the entire choral repertory.

It is a true community enterprise, welcoming experienced singers from the community, university, and surrounding areas, as well as the support of committed volunteers. BACH was named "Chamber Ensemble of the Year 2000" by the Illinois Council of Orchestras. It receives support from the Illinois Arts Council, as well as many generous local donors — individual and corporate.

TEXTS & TRANSLATIONS

Ave Verum Corpus

*Ave verum corpus,
Natum de Maria virgine;
Vere passum immolatum
In crucis pro homine.
Cuius latus perforatum
Unda fluxit sanguine.
Esto nobis praegustatum
In mortis examine.
O dulcis, o pie,
O Jesu Fili Mariae,
Miserere mei. Amen.*

Hail, true body,
Born of the virgin Mary;
Who has truly suffered, slaughtered
On the Cross for humanity.
Whose side was pierced,
Pouring out water and blood.
Be a foretaste for us
During our ordeal of death.
O sweet, o holy,
O Jesus Son of Mary,
Have mercy on me. Amen.

Christ lag in Todesbanden

*1. Christ lag in Todesbanden
Für unsre Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
Und singen halleluja,
Halleluja!*

Christ lay in death's bonds
handed over for our sins,
he is risen again
and has brought us life
For this we should be joyful,
praise God and be thankful to him
and sing alleluia,
Alleluia!

*2. Den Tod niemand zwingen kunnt
Bei allen Menschenkindern,
Das macht' alles unsre Sünd,
Kein Unschuld war zu finden.
Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen.
Halleluja!*

Nobody could overcome death
among all the children of mankind.
Our sin was the cause of all this,
no innocence was to be found.
Therefore death came so quickly
and seized power over us,
held us captive in his kingdom.
Alleluia!

*3. Jesus Christus, Gottes Sohn,
An unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All sein Recht und sein Gewalt,*

Jesus Christ, God's son,
has come to our place
and has put aside our sins,
and in this way from death has taken
all his rights and his power,

*Da bleibt nichts denn Tods Gestalt,
Den Stach'l hat er verloren.
Halleluja!*

here remains nothing but death's
outward form, it has lost its sting.
Alleluia!

*4. Es war ein wunderlicher Krieg,
Da Tod und Leben rungen,
Das Leben behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
Wie ein Tod den andern fraß,
Ein Spott aus dem Tod ist worden.
Halleluja!*

It was a strange battle
where death and life struggled.
Life won the victory,
it has swallowed up death
Scripture has proclaimed
how one death ate the other,
death has become a mockery.
Alleluia!

*5. Hier ist das rechte Osterlamm,
Davon Gott hat geboten,
Das ist hoch an des Kreuzes Stamm
In heißer Lieb gebraten,
Das Blut zeichnet unsre TÜR,
Das hält der Glaub dem Tode für,
Der Würger kann uns nicht mehr
schaden.
Halleluja!*

Here is the true Easter lamb
that God has offered
which high on the trunk of the cross
is roasted in burning love,
whose blood marks our doors,
which faith holds in front of death,
the Devil can harm us no more.
Alleluia!

*6. So feiern wir das hohe Fest
Mit Herzensfreud und Wonne,
Das uns der Herre scheinen läßt,
Er ist selber die Sonne,
Der durch seiner Gnade Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist verschwunden.
Halleluja!*

Thus we celebrate the high feast
with joy in our hearts and delight
that the Lord lets shine for us,
He is himself the sun
who through the brilliance of his
grace
enlightens our hearts completely,
the night of sin has disappeared.
Alleluia!

*7. Wir essen und leben wohl
In rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort Gnaden,
Christus will die Koste sein
Und speisen die Seel allein,
Der Glaub will keins andern leben.
Halleluja!*

We eat and live well
on the true Easter cakes,
the old sour-dough should not
be with the word grace,
Christ will be our food
and alone feed the soul,
faith will live in no other way.
Alleluia!

Translation by Francis Browne (January 2005)

Triptych

I. THRENODY

*When death takes off the mask, [we] will know one another,
though diverse liveries [we] wear here make [us] strangers.*

William Penn (1644–1718),
from *Some Fruits of Solitude in Reflections and Maxims* (1682)

*Tremblest thou when my face appears
To thee? Wherefore thy dreadful fears?
Be easy, friend; 'tis thy truest gain
To be far away from the sons of men.
I offer a couch to give thee ease:
Shall dreamless slumber so much displease?*

Muhammad Rajab Al-Bayoumi (dates unknown), from *Death Speaks*,
translated by Arthur J. Arberry (1950)

*To see a World in a Grain of Sand,
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand,
And Eternity in an Hour.*

William Blake (1757–1827), from *Auguries of Innocence* (1808)

*Behold how good and how pleasant it is for [people] to dwell together in
unity.*

Psalms 133, from the Bible (King James Version, 1611)

II. AS WE REMEMBER THEM

*In the rising of the sun and its going down, we remember them.
In the glowing of the wind and in the chill of winter, we remember them.
In the opening buds and in the rebirth of spring, we remember them.
In the blueness of the sky and in the warmth of summer, we remember them.
In the rustling of the leaves and in the beauty of autumn, we remember
them.*

*When [we're] weary and in need of strength, we remember them.
When [we're] lost and sick at heart, we remember them.
So long as we live, they too shall live, for they are part of us,
As we remember them.*

Roland B. Gittlesohn (1910–1995) [adapted], from
The Gates of Repentance (1978)

*And the Heav'nly Quire stood mute,
And silence was in Heav'n.*

John Milton (1608–1674), from *Paradise Lost*, Book III (1667)

III. FROM HEAVEN DISTILLED A CLEMENCY

Each shall arise in the place where their life [spirit] departs.

'Bundahis-Bahman Yast'; Indian Bundahishn (ninth century) [adapted],
from *Sacred Books of the East*, Volume 5, translated by Edward W. West (1860)

[So] Why then should I be afraid? I shall die once again to rise an angel blest.

'Masnavi i Ma'navi'; Mathwani of Jalalu-'d'Din Rumi (thirteenth century) [adapted],
from *Masnavi i Ma'navi*, Book III, translated by Edward H. Whinfield (1898)

*Our birth is but a sleep and a forgetting;
The Soul that rises with us, our life's Star,
Hath had elsewhere its setting.
And cometh from afar.*

William Wordsworth (1770–1850), from "Ode: Intimations of Immortality"
(1807)

*Calm fell. From heaven distilled a clemency;
There was peace on earth, and silence in the sky.*

Thomas Hardy (1840–1928), from "And There Was a Great Calm"—
on the signing of the Armistice, (1918)

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MEET THE ARTISTS

Katherine Buzard, soprano, has performed a wide range of solo and choral repertoire in the US and abroad. Notably, she was the soprano soloist in Mahler's Fourth Symphony with the Princeton University Orchestra on its tour to Ireland and was the soprano soloist in a performance of Bach's *Magnificat* at the famed Thomaskirche in Leipzig. She also had the privilege of giving a pre-concert solo recital before Joyce DiDonato's own recital in Princeton, NJ, in 2014, and in 2015 she sang a selection of Handel arias with baroque instrumentalists at Kensington Palace. Her operatic roles include Venus (Blow: *Venus & Adonis*), Poppea (Monteverdi: *L'incoronazione di Poppea*), Nancy (Britten: *Albert Herring*), Ernesto (Scarlatti: *La Principessa Fedele*), and Lucy (Menotti: *The Telephone*). She received an MMus in vocal performance from the Royal College of Music in London and a BA in music with a certificate in vocal performance from Princeton University. She currently studies with Cynthia Haymon-Coleman and performs frequently around the Champaign-Urbana area.

Robert Grisbrook, baritone, is currently studying for a master's in vocal performance and literature at the University of Illinois following a three-year spell as a journalist based in London, England. Most recently, he took part in the premier of a new opera, *The Surrogate*, in association with Lyric Theatre @ Illinois and the Illinois Modern Ensemble. He also performed the roles of Ping in Puccini's *Turandot* and El Dancairo in Bizet's *Carmen* as part of a collection of opera scenes staged by Lyric Theatre. He previously performed with BACH as the bass soloist in both its Messiah Sing-Along and Easter concert of music by Heinrich Schütz.

Kathy Kew Lee is an avid singer who has performed as a soloist, member, and section leader of many choirs including the UIUC Chamber Singers, VOCE in Hartford, CT, the Yale Camerata and Chamber Choir, Vocal Arts Ensemble of Durham, Boston's Cantata Singers, and numerous church choirs. Since graduating from Brown University with a bachelor of arts in music and psychology, Kathy has taught voice lessons and performed in various venues as a soloist. During her time at Brown, she received the Brown University Music Faculty Premium award and first place at the Rhode Island National Association of Teachers of Singing for three consecutive years. While in Boston, Kathy worked with the PALS Children's Chorus as conductor of their youngest choir, as well as vocal coach for musical theater and special projects. Aside from singing with BACH, Kathy's favorite

musical collaborations are those she shares with her twin sister, husband, and two sons.

Amy Thoren, alto, is pastor and director at St. Andrew's Lutheran Campus Center. She holds a B.A. from St. Olaf College and an MDiv from the Lutheran School of Theology at Chicago. She studied and lived in Germany before being ordained in 2004, and she served two congregations in the *other* twin cities (Minneapolis/St Paul) before landing in Central Illinois. She loves biking, music, arts, language, composting with worms, and all things sustainably green.

Andrew Turner, tenor, has performed a variety of lead and supporting roles in Washington State and Illinois including "Frederick Frankenstein" in *Young Frankenstein* and "Don Ottavio" in the recent production of *Don Giovanni* at the Lyric Theatre of Illinois. He had his UIUC Oratorio Society debut in their recent spring performance of Rachmaninoff's "All Night Vigil" and was featured as a soloist in the University of Illinois' Bach Cantata series. Currently he is pursuing a master's degree in performance and literature at the University of Illinois at Urbana-Champaign where he's studying with professor Jerold Siena.

MEET THE MUSIC DIRECTOR



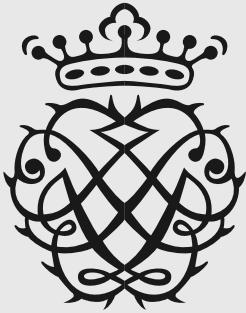
A person of diverse artistic interests, **Joseph Baldwin** is a conductor whose primary work explores the integration of choral music, dynamic programming and presentation, the conductor as servant leader, and the transformative power of community engagement.

In 2017, Joseph was appointed as Music Director of the Baroque Artists of Champaign Urbana (BACH), succeeding Chester L. Alwes. From 2012-2015, Joseph served on the faculty at Smith College (MA), where he was the Iva Dee Hiatt Distinguished Assistant Director of Choral Activities and taught full-time in the Department of Music. He has held key appointments with the University of Massachusetts Amherst as a Visiting Professor of Music, Berkshire Choral International as a Staff Conductor, the Grammy® Award-winning choral ensembles at the University of Michigan,

and the choirs of the University of Illinois at Urbana-Champaign. An active guest conductor and collaborator, he has enjoyed conducting engagements with SongFest at The Colburn School and the Five College New Music Festival (MA) as well as conducting fellowships with the Oregon Bach Festival (as a member of the renowned Master Class in Conducting) and the Yale School of Music—Norfolk Chamber Music Festival. Joseph is passionate about contemporary music and regularly partners with thriving composers, including Dominick DiOrio and Anne LeBaron. He has assisted in the preparation of choruses for performances with conductors such as Leonard Slatkin, Kent Tritle, and Nicholas Cleobury. A strong advocate for the choral arts at all levels, Joseph is an active guest clinician and adjudicator with ensembles in the professional/young artist, collegiate, secondary, and spiritual settings. From 2010 to 2012, he served as Founding Artistic Director of the Community Chorus of Detroit, now a cultural force in the Detroit-area arts scene. A baritone, Joseph has sung as a professional member of some of the nation's leading ensembles, including the Yale Choral Artists, Great Lakes Chamber Music Festival Singers, and the University Musical Society Choral Union/Detroit Symphony Orchestra. He was a National Board Member (MA) for the National Collegiate Choral Organization from 2012-2015.

Joseph currently serves as the Assistant Director of Development for the College of Liberal Arts & Sciences at the University of Illinois at Urbana-Champaign. He has completed all coursework toward a Doctor of Musical Arts in Choral Music, also at the University of Illinois. He received the Master of Music in Conducting from the University of Michigan, where he studied with Jerry Blackstone. At Northwestern University, Joseph graduated with the Bachelor of Music (cum laude), with additional studies toward a Bachelor of Arts in the five-year double-degree program. He is also a dedicated student of yoga, currently practicing at Lois Steinberg's B.K.S. Iyengar Yoga Institute of Champaign-Urbana.





The BACH Continuo group is always growing as audience members volunteer their time to support BACH's activities. If you would like to share your time and talents, please contact our office:

**BACH—Baroque Artists
of Champaign-Urbana**


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Our 2018–2019 Season “A Year of Firsts”

Rachel Schiff, Classical Guitar

**Sunday, October 14, 2018,
7:30 pm**

Prominent classical guitarist, Rachel Schiff, Champaign-Urbana native, returns home to present an all-Baroque program with local artists. This exciting season premiere features Schiff as BACH's first ever classical guitarist.

CPE Bach Magnificat

**Sunday, November 11, 2018,
7:30 pm**

The renowned BACH Choir presents the sublime CPE Bach *Magnificat* for the first time in BACH's history. Join the choir & orchestra for an all-Baroque program that also features JS Bach's *Komm, Jesu, Komm*.

Messiah Sing-Along
Sunday, November 25, 2018,
4:00 pm

An annual tradition for over fifteen years, this interactive concert might be your holiday season's favorite memory. We'll provide the conductor, terrific soloists, and accompaniment. You, the audience, will serve as the choir! Bring your own score or borrow one at the door. Singers of all ages are welcome.

Young Baroque Artist
Competition Showcase
Concert (YBAC)
Sunday, March 3, 2019, 7:30 pm

Join the BACH Choir, the talented winners of our annual high school student-artist competition, and area high school choirs for a joint concert! During the first half, student-artist winners will bring fresh interpretations of Baroque classics. The second half will feature the combined forces presenting Leonard Bernstein's powerful Chichester Psalms for the first time.

Brahms Requiem
Sunday, June 9, 2019, 7:30 pm

Join us for BACH's first time presenting Brahms' moving *Requiem*, scored by the composer for four-hands piano. This chamber version provides an intimate season finale for our Year of Firsts.

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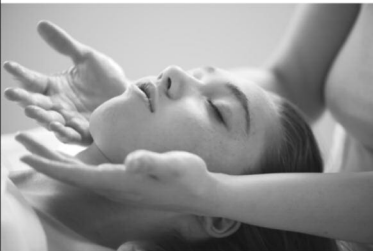
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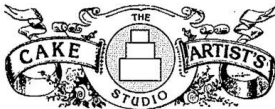
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